

MUSIC

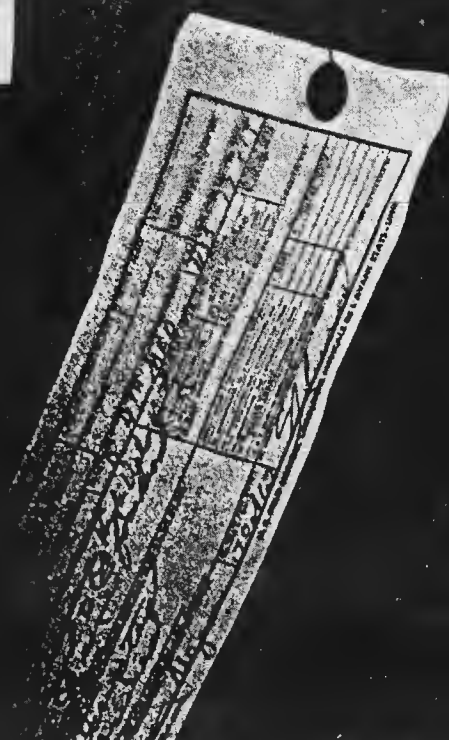
FOR

DISSIPATED

CULTURES

AUDIO DRUDGE

Issue 3



VOICE OF EYE
ARCANE DEVICE
LEFT HAND RIGHT HAND
MINUS HABENS RECORDS

EXPERIMENTAL

ELECTRONIC

INDUSTRIAL

AUDIO DRUDGE

THANKS-Andrew and Tim-Left Hand Right Hand, Bonnie and Jim-Voice of Eye, Ivan-Nightmare Lodge/Minus Habens, David Myers-Arcane Device, Mason Jones-Charnel House, Eric L.-Anomalous Records, Dion-Death of Vinyl Ent., Donna Klemm-Artware Audio, J. Kohl-Tesco Organization, Dan Burke-Illusion of Safety, RRRon, John C.-A State of Flux, Markus-Crash Worship.

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de fabriek



April 1993

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VOICE OF EYE

VOICE OF EYE create a(n under) world seemingly foreign to their home in Houston Texas. Exploratory and far reaching, their music adds new life and a fresh insight to a sound made dull and predictable by latter day **MUSLIMGAUZE** releases. They do this by taking such unthinkable risks as stretching out their compositional styles and by adding unique sounds from homemade instruments. The use of noise is also elemental here, but **VOICE OF EYE** never descend into the tombish drones so possible for those using noise in their music. The styles range from evocatively percussive to deep-space-nine-ambient, as well as portraying an ept use of an array of cymbals and metal percussion. Fantastic music that shows little respect for the strict boundaries set by conventional artists and music. JC/JM.

Interview by JM.

B=Bonnie McNairn

J=Jim Wilson

VOE=Jim and Bonnie collectively.

B: I studied music from the age of nine, and received a BA in flute performance. Studying flute was an inner meditation through years of rigorous training. I had a love/hate relationship with the constant goal of perfection through intense discipline. Since leaving school I have found new music exists outside the boundaries of traditional precedence and academic analysis. The goal is to express rather than to achieve.

J: I studied music in school and felt extremely frustrated with the rigidity of music. It is interesting, the human tendency to institutionalize expression. I have an innate tendency to be suspicious of anything presented this way. I felt that experimental music was not only what I felt most moved by, but also offered rebellion against the entrenched system.

D: Tell me about some of the instruments you two have created or are working on now? What are the motivations for creating a new one?

J: I have been working on stringed instruments which are bowed to extend the envelope, so the texture of each sound has time to be explored. Most of my instruments work on this principle of expanding time- to slow it down so as to hear each part of the whole. An instrument is the inert form of sound, sound in its potential state. It is the physical manifestation of music. This is easy to understand with acoustic instruments, however this relationship is blurred with electronic instruments like the Theremin. The Theremin is not touched, nor does it have any moving parts, so it is not easy to understand cause and effect as with instruments dependent on contact. Traditional Theremins are played with subtle movement of the hand. Onstage we used a 3'x10' piece of sheet metal for the antenna, thereby

supercharging its sensitivity. This allows us to play it with large exaggerated movements like a dance. The dance becomes the physical representation of the music, where every movement is translated into sound.

B: The instruments I have constructed are electronic. They are physically interactive and gestural in performance, however, what makes them work are the invisible electrical properties of the human body. The Squawk Box was an accidental discovery. A small amp I was building wasn't working. As I was touching the soldering joints to check connections, it squealed at me. I suppose it was crying out, asking to be developed into an expressive electro-creature. The Squawk Box works on bioelectrogenesis; the electrical resistance of the player's body completes the circuit and varies the pitch. It's a very interactive little device, much like a pet- especially when held in one's hand and stroked, as it chatters and squawks. Theremins are more common. They too work with bioelectricity, only this time it is the body's capacitance which controls the sound. For more info on Theremins (including history and a simple schematic): Experimental Musical Instruments- March 1993, P.O. Box 784 Nicasio, CA. 94946 USA.

D: What is your philosophy on music- both avant-garde and otherwise? Explain the philosophy behind the name **VOICE OF EYE** and specific goals you try and achieve

VOE: It's all about perception; to experience the otherness in sound. The abstractness of unrecognizable sound. Within a strange sound exists another, something very foreign that challenges preconceptions. We try to communicate, translate and understand. This dialogue alters moods, and perception changes, making

DRUDGE: Now before **VOICE OF EYE** you were both members of **ESOTERICA LANDSCAPES 7**-how did you initially meet and how is **VOE** different from **EL7**?

BONNIE: Jim and I met through a mutual friend, and shortly after I was invited to perform with **CRUOR** (Jim and Ure Thrall) live on KPFT, Houston in December 1988. After that **CRUOR** expanded to include Tim Sternat and myself. A few months later Jim, Tim and I formed **ESOTERICA LANDSCAPES 7** which proved to be an extreme industrial noise magical experience, giving over 75 live performances in a two-year period. The **EL7 LP Hokmah Nistarah** was produced during this period, and by early 1991 Jim and I left **EL7** to focus on the **VOICE OF EYE** project. **VOICE OF EYE** is more studio oriented, exerting a control and focus to craft the chaos and noise.

D: You both studied music- looking back , did this help you expand musically or did you find the rigid format restricting?



VOICE OF EYE

it possible to experience different modes of existence. When it works it is very satisfying and goes beyond the just the musical relationship. Certain sounds are gateways that trigger otherworldliness. It is important to recognize key sounds, so that the whole mix filters through their color. We can play around with combinations of objects until a sound is produced that immediately grabs your attention, a voice with a definite personality. The piece is then constructed around this process- this is why weird music is such an integral part of mind exploration.

D: How do you go about composing songs-is it all improvised?

VOE: Until now, almost all of our music has been improvised. However, we have recently added an 8-track to our studio, so our approach is in a transition period. We are now able to rework and craft our music in a way we were previously unable to. We are always trying different combinations of styles - from straight forward to formlessness. Sometimes an idea will demand composition - mostly Indiagypsy guitar-flute duets, but it's not a direction that takes any more credence over improvisation. Both approaches are important, we just have more fun and success with spontaneous chaos.

D: How would this work when touring or playing live- was there a format you followed from night to night?

VOE: When doing live shows we try to work out as much as possible, to replicate some of the pieces from the studio. However, this gets really boring with rehearsals and so forth because the constraint of form reveals its pointlessness. Touring is a much better way of playing live because you can dedicate a whole part of

your life to it. And, if you play a bad show you can always get the hell out of town.

D: You've played with **ZOVIET FRANCE** and actually toured with **LEFT HAND RIGHT HAND** - how did this come together?

VOE: Dan Plunkett of ND handled the Texas tours for both **ZOVIET FRANCE** and **LHRH**. He invited us to perform for the Houston **ZOVIET FRANCE** show in 1991, and both Houston and Austin **LHRH** shows in 1992. The Houston performance ended with both **LHRH** and **VOICE OF EYE** in a collaborative jam using our Theremins.

D: Where did you end up playing on your tour last summer-and how was the overall reception?

VOE: Networking really made last summer's tour possible, and we greatly appreciate the work done by individual

contacts in each city. Most of the venues we performed in were art spaces set up for special events, and audiences were focused and attentive. The tour began with **BELT** through Tucson, Phoenix and San Francisco where we met up with **SCHLOSS TEGAL** for two live shows and a radio show. We then went to Portland, Seattle, and Port Townsend. The rest of the summer we vacationed, camping across the country.

D: Any plans for an East coast tour?

VOE: We would like to tour the East coast soon. There are no definite plans yet...perhaps next fall or spring.

D: I've seen quite a few comparisons to **ZOVIET FRANCE**- do you see that as detrimental or beneficial? Does it bother you?

VOE: The comparison with **ZOVIET FRANCE** doesn't bother us because we respect their work. Comparisons come about while trying to categorize something new; people think of the most similar experience(s) they've had, and group them together. Since there are not a great deal of well-known experimental musical groups around, **ZOVIET FRANCE** is one of the most obvious comparisons-and that's ...OK.

D: You also work on some side projects-who are they and are there any chances of them getting released-on Cyclotron or otherwise?

VOE: Other side projects are different variations of collaborators mainly from Houston: **NOCTURNE**, **ASIA NOVA**, **CRUOR**. Cyclotron will release these collaborations when funds become available and as the character and focus of the label matures. So far Cyclotron carries tapes by **CRUOR** and **EL7**.

D: What's the next project for **VOICE OF EYE**?

VOE: We've honed down our projects to the essential few, since much of our time is spent working day jobs. Our focus is mainly directed toward creating music, distributing our releases, and continuing to raise the funds to afford equipment for a more productive studio; coming closer to the day when our music will support itself and us. This year's projects include a second CD, the score for a virtual reality sci-fi movie **Strange Attractor** by Rose X, various compilations including **Arrhythmia II** (Charnel House), and a possible 7" project with A State of Flux.

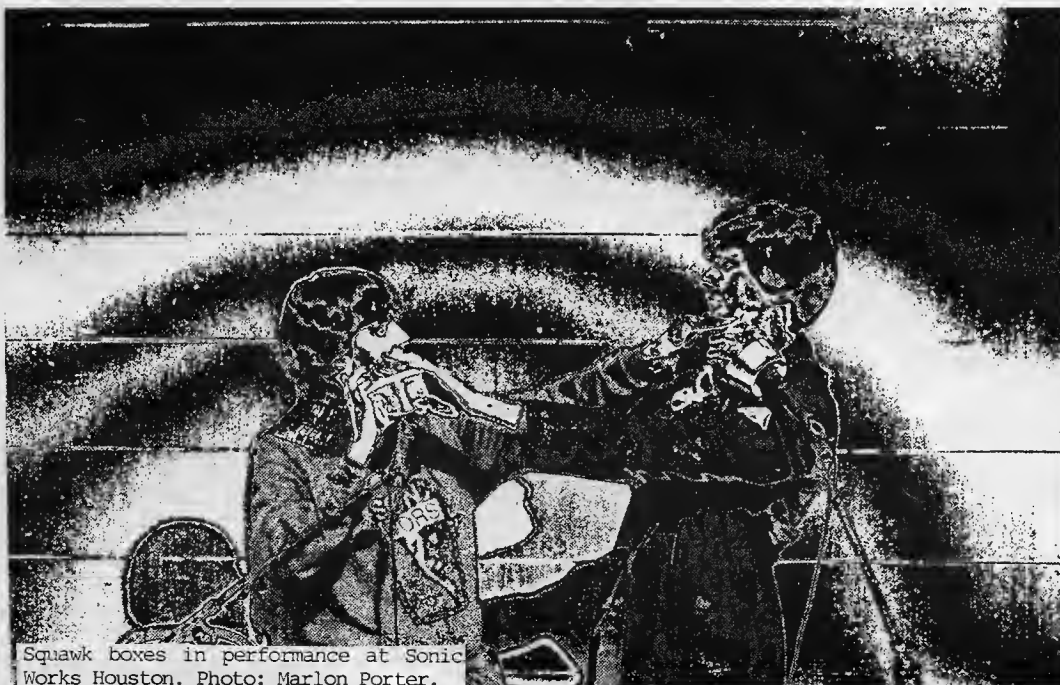
D: I noticed the name Rose X on **NURSE WITH WOUND's Lums Sister LP** a few years back-that work was actually a soundtrack to a film done by them. What or who exactly is Rose X?

VOE: Rose X is a creative partnership consisting of Britt Welin and Ken Adams, currently residing in San Francisco. They are video artists with a fantastic talent for psychedelic video productions. Ken and Britt have a unique way of bringing people in diversified fields together to work on their projects: people such as Monte Cazazza, Terence McKenna, Ralph Abraham, and other prophetic mind explorers.

D: Finally, what instruments were used in the recording of the track for Audio Drudge?

VOE: We used mainly conventional instruments for **Scanning For Abandoned Weaponry in a Digital Dreamscape**: Recorded on 8-track ADAT, using drums, percussions, bass, voice, bowed sheet metal, flute, guitar, and many effects.

VOICE OF EYE / Cyclotron Industries:
P.O. Box 66291 Houston, TX 77266
USA.



Squawk boxes in performance at Sonic Works Houston. Photo: Marlon Porter.

ARCANE DEVICE

David Myers is an amazing artist, specializing in the manipulation of feedback to create beautiful and unsettling pieces of work that constantly shift and swirl in various degrees and tones. Previous material has ranged in style from bristling ambience full of cracks and pops, to chaotic noise vibrations of immense caliber. Throbbing and undulating pulsations besiege the mind, telling you that this is true art going on here, and you can't escape, not that you would want to. 1993 looks to be **ARCANE DEVICE**'s busiest year, with a new CD on Silent arriving soon as well as the long awaited collaboration with **ASMUS TIETCHENS**. In the meantime I suggest you try **Fetish**, the split CD with **PGR**, or the amazing **Also Sprach Zarathustra** newly rereleased on Staalplaat. The following interview was done via phone from his home in New York.JM

DRUDGE: Lets start with how you initially got involved in music, your early influences and first contact with experimental music.

DAVID MYERS: Mmm, gee, lets see now. Actually, I was in a band in high school like everybody else-when **THE BEATLES** came out I got all excited. Then I left for a long time and did art, because you know, I was in this band, and wanted to go to college and get serious about something. I didn't see anything happening in music as far as...well, I didn't want to be a musician, a gigging musician. Having that kind of lifestyle just didn't seem to make sense to me, it still doesn't. So I laid off for many years, although I had an intense interest in music. The first electronic music I heard was in high school, about '66. **Tod Docstader** had just put out these albums, and he's probably the great American electronics composer, he just had some of his stuff put out on CD. So, I probably had Tod in the back of my mind for all those years. I didn't really pick up on doing music again until about '81.

D: How did this come together to form **ARCANE DEVICE**?

DM: **ARCANE DEVICE** didn't happen until about '87. Around '81 I discovered that through what came to be called the home studio I could, well, I

like the analogy to the painters studio because I was always an artist, and I liked that kind of activity of making a gesture on your own terms. I always had trouble with the idea of music in groups, and getting all these people together. There's always money involved, and things like that...so, when I discovered that you could just build your own set up at home I immediately did it. I liked electronics even though I never really had any real training in it, I just have a knack for it. So I started to throw things together ...little fuzzboxes, crap like that.

D: So at this point in time, around '81, did you plan to release material-was that always a goal?

DM: Pretty much. I think, for the most part, everybody that does has that - whether they just put out a cassette to give to the their friends or whatever. I did some tapes and circulated them myself...and then MIDI came along and I got sucked into that for awhile. I think everybody that first becomes aware of MIDI gets involved and is impressed with what they can do, "oh look, I can make music!" type of thing. That hit me too and I was sucked into that for awhile, and I had alot of synthesizers. I was doing basically a melodic style-early on I liked **Eno**, things like that. Still, with people like that there's alot of melody involved, notes. I was building a set up to do guitar looping with alot of delays and I recognized when I was building it how much further it could go if I would just add a little bit more circuitry to the unit. In '87 I essentially finished, and the day I turned it on I started doing feedback music.

D: Was it at this point you actually named yourself and decided to "market" your material?

DM: It was like overnight, as soon as the thing was done and I started playing it I realized very quickly it was an instrument that allowed me to produce the kind of music I had in the back of my mind ever since '66 when I heard **Docstader** and all the classic studio electronic people. When it started coming out it just seemed like me so much that I've been doing it ever since.

D: How many machines do you have total at this point?

DM: That depends on how you define that. There's one major unit which is now nearly the size of an upright piano, I call that the feedback work station. There is all kinds of various ways to control the feedback on this one, I can hook it up to computers and so forth. There was one about the size of a shoebox that I built when I got invited to do some stuff in Europe and I couldn't possibly take the [work station]. That is semi-functional at the moment-had a little accident a couple months ago (laughs). It's a very temperamental little thing, which can be good. It comes out in the sound, which is very feisty and rough. The third unit, which I actually produced the [**Also Sprach Zarathustra** CD with, is about two inches square and about a half inch deep. That's the only circuitry which I built. So many of the effects units have so many effects, at so many stages, that I'm able to utilize tha and save myself alot of grief actually.

D: At this stage, are you able to say you've achieved essentially started out to do?

DM: If I knew what that was maybe I'd be able to answer it (laughs)! I'm interested in obliterating the kind of monopoly that melodic based music has, and I think that's a big goal for me. Everything that I've produced and everything that I have on the board right now is still well within that. Although, at present I'm getting into some more straightforward rhythms and what not.

D: Is there a work that you think is your best, or your favorite?

DM: That's very hard to say because they vary so much. The first album was possibly most closely related to classic studio electronics straight forward stuff that was happening on tape in the '50s. That's how I saw it anyways. Then you take something like **Zarathustra**, and it's very atmospheric and you'd have to call it ambient.

D: Are you going in that direction?

DM: Not necessarily. I like to do different things, and sometimes that's a problem. People that love **Diabolis**, they hear **Zarathustra**, and well ... **Asmus Tietchens** said he was afraid I was going new age! Which I think may be a bit...

D: Exaggerated.

DM: Yeah, overstating it. But you could understand how that could happen. I'm interested in doing quite varied things so thats inevitably going to happen.

D: What about **Trout**?

DM: **Trout** is a little bit of a hybrid. It's again in the kind of ambient realm. It's not one piece, it's eight shorter ones, and they're a little more edgy and a little more industrial sounding. **Zarathustra**



was kind of in the spacey area.

D: Trout is coming out on Silent? When?

DM: On Silent, I'd say early April.

D: What about DEL FDBK -is that finally getting released?

DM: Yeah, **Asmus** and I had an agreement with Curious Music here in the U.S. but it took them a very long time to get around to it. So when **Asmus** got a deal in Germany to get all his stuff put out on one label, which is pretty unusual in this field, he gobbled that up because he got a pretty good deal. That's Dark Vinyl, which again has taken a little time, which they usually do. On top of the previous delays, it really adds up.

D: When will we see that?

DM: Early summer.

D: Have you lost any enthusiasm for that work, since it's been a couple of years. What are your impressions looking back on it?

DM: Well, in a certain way, this type of music has a certain timeless quality. I don't mean to sound big headed by that, what I mean is it's not something that's in vogue or

in a current fad or style, like techno is now-which I like. But you know, in five years you're going to wonder about that. With this music, it's like the tape music of the '50s, well...some of it. Some of it sounds pretty dated, but there's really nothing that identifies it with a current time so much-nothing that would create a dating quality to it.

D: Lets talk a little bit about you and **Asmus**, you met when you toured Europe?

DM: I got invited to do a festival in Copenhagen, and it was so close to Hamburg I said I at least have to go there because I wanted to meet **Asmus**. I've been a fan of his since the beginning, and of course we had worked together on [the Trout] project. It was great to meet him and see his place and just the way he thinks.

D: Did you find you have similar composing techniques, how compatible were they to yours?

DM: I think we're extraordinarily compatible just because we have very different composing techniques. **Asmus** exclusively now does a sort of processing music-he only uses other peoples sounds or sounds that he

picks up from wherever. In fact, he's using alot of of his old tapes from the early '80s or even the '70s that he digs out and completely reprocesses them. My thing is more to generate the tones, so it was perfect material for him to make use of.

D: What's your opinion of the experimental genre today-are there areas you like or dislike?

DM: Well, I'm a bit of a hypocrite. A side from the stuff that I do myself- whether that is stuff that's been released or otherwise- I don't listen to alot of music in the field, except for people that I know well or that I follow. I don't experiment alot and listen to new industrial people, I like to listen to jazz and techno lately, and really just all kinds of stuff.

D: Do you go out to clubs, or just listen to it at home?

DM: In the past few years I've definitely turned into an extraordinary hermit. It's a little embarrassing sometimes because even a good friend of mine will have a concert and I'll circle it on my calendar and somehow I just can't get to it. I'm into caccooning in a big way, I have so much of my own thing here. I'm doing artwork, I have the music, and so many things that I need to do.

D: Have you ever tried for NEA funding, and have you gotten it?

DM: The only time I tried for NEA funding was in their last cycle, two years ago, and I was turned down. That's the only I've gotten a reply on. I've got two applications in now, one for art and one for music.

D: You actually stopped recording for awhile?

DM: NO!!

D: Just a rumour?

DM: Well, actually it's a rumour I started. When I started getting back into a very big way. I was kind of intending to put all my energy into that, and perhaps doing further sound things under the auspices of my visual marketing arm which is Mole. As it turns out I've got plenty of time to do both. It's so easy to get such a big backlog of artwork when you're starting out, when it's not being sold or shown too much. It's rough to get started in the visual art area.

D: Are there sounds the machines emit that still amaze you or are you essentially immune to many of your creations?

DM: In terms of specific sounds?

D: Yeah.

ARCANE DEVICE CONTINUED
ON PAGE 19.....

MINUS HABENS

R E C O R D S

I had initially planned to do something on Ivan Iusco's band **NIGHTMARE LODGE**, but as things progressed I noticed that Ivan tended to migrate toward his label Minus Habens and less so toward his music. This partly explains the absence of a musical track from **NIGHTMARE LODGE** (and partly because Ivan is an extremely busy person). In the last several years this Italian label has grown from a small time cassette label into a consistent source for cutting edge sounds from the likes of **SIGILLUM S**, **DIVE**, **BLACKHOUSE**, and of course, **NIGHTMARE LODGE**. Most recent is the fantastic **Virtual Reality Handbook** with new works from **CLOCK DVA** and Ivan's techno project **IT**. The following interview with Ivan (albeit a rather short and basic one) was done through mail and fax. JM.

DRUDGE: How did you get started with **NIGHTMARE LODGE** and Minus Habens—did the conception of one warrant the conception of the other?

IVAN IUSCO: My first approach to the music was in the first months of '87, with the project **NIGHTMARE LODGE**. With eight tracks ready, we decided to print **Big Mother In the Strain** tape using Minus Habens as a publishing label, so as not to write the usual sentence of "Autoproduced tape"! So Minus Habens started essentially as a way to distribute the works of **NIGHTMARE LODGE**.

D: Is Minus Habens now a priority over **NIGHTMARE LODGE**—it would certainly seem that way.

II: At the end of '87 we had already produced some tapes for other Italian and foreign artists. Tape after tape...the first vinyl at the beginning of '88. From this point Minus Habens began to take more and more of my time. Now it's my principal activity and involves 3 guys, for the simple fact that it involves more multimedia projects with 6 bands/projects.

D: So tell me about your new CD coming out on Staalplaat—it's essentially your first full length work is it not?

II: Yes, the upcoming **NIGHTMARE LODGE** work will be the first full length CD after two split albums with **LYKE WAKE** and **BLACKHOUSE**, and various tapes of course. It will be called **Frequencies** and will probably be out on Staalplaat. It includes a selection of old remixed stuff, plus completely new stuff of course.

D: Why the decision to release it via Staalplaat as opposed to Minus Habens?

II: Staalplaat had asked me to release a **NIGHTMARE LODGE** product two or three years ago. Now I think the time has arrived for me to give them the long awaited master!

D: Do you ever get a chance to play live—if so what are your shows like?

II: I had alot of chances to play live in some industrial festivals or special events, but I never bring **NIGHTMARE LODGE** live on stage; I've always refused, in order to keep Minus Habens really active. In the meantime I've played live with my techno-trance offshoot called **IT** (see **Virtual Reality** review-ed) because its more easy to put up a good show for a techno rave!!

D: Being in the business have you seen a large increase in sales of industrial and other such music in the last couple of years? Your thoughts?

II: I've surely seen an increase in the increase toward the industrial and overall electronic music. Of course I don't know the exact reasons but maybe for the great efforts of producers and distributors and probably because the people are tired of the so-called "music for the masses". In the meantime, the low prices of good equipment to play digital music gives the opportunity to present a product of high standards.

D: What are some of the planned releases for Minus Habens in '93?

II: In the first six months of '93 our release schedule presents five products. The new **SIGILLUM S** CD and the **Virtual Reality** handbook are already out; now we're preparing a book of 72 pages for **DIVE** featuring the brutal collages of Francoise Duvivier; a mCD including the early experiments of **HYPER** (**SIGILLUM S'** laboratory) called **Hypermuseum** and in May, **Prismatic**, the first full length CD from the British techno-alchemist **LAGOWSKI**.

D: Tell me some more about the **Virtual Reality** project?

II: Our **Virtual Reality Handbook** is an effort to provide a tool (a compass), as useful as possible, to orientate ourselves through this new perceptive dimension. This is a multimedia attempt to mix information and acoustic interpretation by **CLOCK DVA** and **IT**.



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D: Some of the photos you use for your catalogs are quite extreme sexually- including a woman urinating in the face of a leather clad man- are these photos taken yourself? Are you into S & M?

II: Most of the photos we use to promote our label are taken by ourselves during moments of intense private life. We use those kinds of photos to fuse our "persons" with the label.

D: I've always thought it interesting that you release both **SIGILLUM S** and **BLACKHOUSE** almost exclusively yet they remain on opposite sides of the political spectrum?

II: Maybe this is the reason for which we've just broken our relationship with **BLACKHOUSE**; they were always against our method of work ...first of all for the hard images used for some of the catalogues and postcards!

D: Do you have any plans to release some older **NL** material- cassettes, the LP with **BLACKHOUSE** on CD etc?

II: No, because I think that each of our releases is strictly connected

to an exact period and I don't like to propose now sounds connected to old experiences. Could be an important fact if someone will find in the distant future, our sounds interesting, but it will be very difficult.....

D: The majority of your releases have been split cassettes or LPs- no collaborations-any plans for that? **SIGILLUM S** maybe??

II: I really like every kind of communication between the artists. I've already recorded 30 or 40 minutes of music with **SIGILLUM S** for a special project called **WOMB DRAINAGE ASCETIKS**, which was never released, though I'll probably include some of those tracks on the upcoming **NIGHTMARE LODGE** CD. I've recently finished recording 5 or 6 tracks for **Concrete Jungle**, the next **DIVE** album that will be out in October. I like the exchange of knowledge between people involved in the same kind of projects.

D: Do you have your own studio in your house?

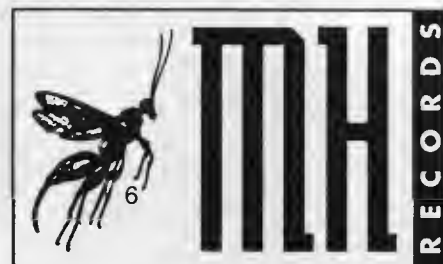
II: For both the projects **NIGHTMARE LODGE** and **IT** I use electronic instruments in large quantities and

I edit of course, digitally my tracks. All of which is fortunately at home in a chamber used as a studio.

D: Thanks Ivan, any last words?

II: Thanks to Drudge for giving me the opportunity to speak freely! And don't forget to accelerate your bodies....look for our two labels, Minus Habens and the new Disturbance.

Minus Habens- via Giustino Fortunato, 8/N 70125 Bari, Italy.



CONTACTS:

ANOMALOUS RECORDS: Has quickly become the source for eclectic sounds in the US. Big thick catalog with unbelievably low prices - 1044 N.E. Oneonta St. Portland, OR. 92711-4074.

ND MAGAZINE: A great magazine for contacts, new music, and general info. Now a label too! PO Box 4144, Austin TX 78765.

A STATE OF FLUX: Many titles, from extreme to ambient, can be found in this catalog. Previous label releases have included **SMALL CRUEL PARTY**, **SCHLOSS TEGAL**, and **DUE PROCESS**. Wholesale available. ASOF c/o John Collegio PO Box 28543 Providence RI. 02908.

RRRECORDS : I haven't seen a catalog in ages but I'm sure there's one coming out soon. 151 Paige St. Lowell MA. 01852.

WE NEVER SLEEP : A great label with tons of must have releases under their belt , including **LIFE GARDEN**, **HUMAN HEAD TRANSPLANT**, **GREATER THAN ONE** etc...PO Box 92 Denver CO. 80201.

MINUS HABENS

L E C O I D

NEW
RELEASES
WINTER 93

VIRTUAL REALITY

handbook

MHCD014 - BOOK + CD

BOOK of 40 pages (English/Italian) containing:
What's Virtual Reality, A brief history, Glossary,
Actual research projects, Critical use and future
developments, Contacts (producers, installa-
tions, magazines, ...), References and Sound
section featuring an unpublished text by Adi
Newton from Anterior Research Ltd.
The **COMPACT-DISC** presents audio-points of
view on the subject, courtesy of **CLOCK OVA**
and **IT**, both offering unreleased material.

CLOCK OVA

Virtual Reality (Dive-music.com)

IT

Early Anal oscillator
PWN (three back door)

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|---|---------|----------------------------------|----------------------------|-----|
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LEFT HAND RIGHT HAND

LEFT HAND RIGHT HAND are a British percussion duo (with an expanded fluid membership during live and studio periods) who create fast moving music with exotic rhythms, enticing vocals and very odd and interesting arrangements. With only one LP release to date, the unique and extraordinary **Hum Drum**, the band has amassed quite a large following due to extensive touring in Europe and recent dates last summer with **VOICE OF EYE**. Denver label **We Never Sleep** has recently released **Hum Drum** on CD domestically, so there are no excuses now. The following interview was done with Andrew Brown (his brother Tim is the other member) via mail and fax. JM/JC.

DRUDGE: Long time member Paul Ackerley has recently left the band and you are now a duo, but your membership still remains rather fluid.

LHRH: The line-up has always been rather flexible and open-ended; it's a situation that suits Tim and me very well. The group gains tremendously from different peoples input. It's not just musicians of course, but people working in film, video, language, visual arts, and dance too.

D: Karl Blake has been a contributing member for quite some time, how did you initially hook up with him and how does he contribute to **LHRH**?

LHRH: We had enjoyed Karl's work with **LEMON KITTENS** and asked him to send something for **Tak Tak Tak**. We published some of his things in various collections and that led onto him playing bass with **LEFT HAND RIGHT HAND** on a fairly casual basis. He's been involved for about three years now. Musically there is room for him to do his own thing, and we enjoy his company on tour.

D: Some of your earlier works released on your label **Tak Tak Tak** were more

literary bent- do you see your music as an extension of the poetry works?

LHRH: Both **LEFT HAND RIGHT HAND** and **Tak Tak Tak** (which publishes books and tapes) were spawned by **THE COLONELS**, which was a multi-media group we formed in the early eighties. **THE COLONELS** staged performances of "dead theatre" with improvised music. Music and language have always been central to what we do and compliment one another very well.

D: What is "dead theatre"?

LHRH: In "dead theatre" live actors are replaced or supplemented with marionettes, born of a need for theatre uncompromised by actors and their egos.

D: Being brothers who essentially influenced who growing up?

LHRH: We grew up with different tastes in music and played in different groups. It was perhaps the need for reliable personnel, who you could trust that got us working together - sort of keeping it in the family.

D: Any formal training in music?

LHRH: We both learned instruments at school but we've successfully managed to forget everything.

D: Your work is purely improvised - have you dabbled in composition? Can you compare the two?

LHRH: We have composed things, and improvisation was a means of liberating ourselves from that. There is still an element of arrangement, if not actual composition in some of the material but more so in the studio than live.

D: You've actually been around since about '85-how do you explain your sudden popularity and the explosion



of percussion oriented music in general?

LHRH: **LEFT HAND RIGHT HAND** have been active since 1985 in Europe. Now things have moved up a gear, as a result of playing in the States. But it doesn't really feel like we're a part of a "new wave of percussion oriented music".

D: What was your impression of your US tour?

LHRH: A real-eye opener. It was our first trip and we are looking forward to coming back in November.

D: Where have you played in the continent (Europe)?

LHRH: We've played pretty much all over, in a wide variety of spaces - art galleries, cinemas, discos- you name it, as well as the regular circuit venues.

D: Can you compare the two?

LHRH: Audiences, especially in the UK tend to be more reserved than in the States.

D: I noticed a large amount of dates from Eastern Europe - do you draw influences from there?

LHRH: I suppose Eastern Europe has been a source of inspiration but no more than anywhere else we've been. We have played there alot probably because it has made a pleasant change and until recently it was a cheap place to spend some time

D: **Hum Drum** is being released on CD by **We Never Sleep**, what other projects are you working on?

LHRH: Total in Glasgow are putting out are new CD, **Legs Akimbo** in March and there is a track on the new Charnel House **Arrythmia II** compilation. Otherwise we're putting together new material with Q (drummer with **IN THE NURSERY**). We hope to be touring with Q, Charlie (Collins- formerly of **CLOCK DVA** and **THE BOX**) and possibly Karl (Blake - **SHOCK HEADED PETER** and former **LEMON KITTEN**) in the Autumn.

D: Will the **Hum Drum** CD be released at the 33 rpm or 45 rpm speed, it



PHOTO: MANDY HOLLAND

was left somewhat open on the LP?

LHRH: It is the 45 rpm version, but we were pleased that people played the disc at whichever speed they preferred. It would have been good at 78 rpm too.

D: What was the initial inspiration to do the kind of music LHRH does?

LHRH: **THE COLONELS** were being drawn towards more and more percussive work. We decided to create an alter-ego to explore this direction and **LEFT HAND RIGHT HAND** has just grown from there. We naturally enjoy hitting things and we like the immediacy of percussion.

D: Explain the concept behind Red Letter Days?

LHRH: Red Letter Days is a silent film/live music performance that explores the theme of celebrations - like the drum marathons in Spain at Easter, and May Day parades in Moscow.

D: Who are some of your influences-musical, literary, cinematically etc.?

LHRH: We can't really put a finger on anything which has influenced us, other than perhaps Polish alternative theatre, which we saw quite a lot of in the early eighties.

D: I noticed you have funding from the British Arts Council, how did you go about getting that and what does it entail? Do you see it as a legitimisation of what you do?

LHRH: The British Arts Council have helped financially with several tours. Getting their support mainly involves building up a good reputation with them, but we don't see it as legitimising what we do - we don't feel we have to justify it.

D: Are you more comfortable playing live or doing studio work?

LHRH: They are totally different beasts, demanding different approaches and skills. We enjoy both.

D: What can you tell me about the songs you contributed to Drudge?

LHRH: The first piece is very early, taken from a performance of a piece called "The Third Party" at Zaal 100 in Amsterdam in 1985. We were joined by several people including Dutch percussionist Martien Groeneveld. The second is from our gig at the Downtown Performance Center in Tucson last April, with Paul (Ackerley) and Karl (Blake).

LEFT HAND RIGHT HAND PO Box 7, Bulwell, Nottingham, NG6 0HA, England.

NEW AND UPCOMING RELEASES:

JIM O'ROURKE/K.K. NULL: A New Kind of Water CD. Charnel House.

SCHLOSS TEGAL: The Grand Guignol CD. Artware Audio.

BEEQUEEN: Holzweg C/LP/CD. Anomalous.

HANDS TO: Hurler 7". Anomalous.

CONTRASTATE: "I" CD. Rerelease of cassette. Functional. Out soon.

LEFT HAND RIGHT HAND: Legs Akimbo CD. Total.

JIM O'ROURKE/SYLLYK: Frontiers CD. Legende Des Voix. Out now.

ILLUSION OF SAFETY: 7". A State of Flux. Out soon.

ARCANE DEVICE: Trout CD. Silent.

VARIOUS ARTISTS: Shrine CD featuring **CRASH WORSHIP**, **CONTROLLED BLEEDING**, **SKULL FLOWER**, **RAMLEH** etc. Cold Spring. Out now.

VARIOUS ARTISTS: Arrhythmia II CD featuring **LEFT HAND RIGHT HAND**, **ILLUSION OF SAFETY**, **VOICE OF EYE**, **BELT** and tons more. Could be the best compilation ever?? Charnel House.

OTHER RECOMMENDATIONS:

STERIOD MAXIMUS - Quilimbo CD
Quirky, dark, circus freak theme songs mixed with bizarre latino jazz and a devilish orchestra. Like Desi Arnez and Pendrecki playing out of your asshole. Great. I always knew J.G. Thirwell had potential.

IUGULA - THOR: Forced Flesh CD.
Gory and sado - masochistic beaty electronics with elements of metal. Out now. Minus Habens.

MAEROR TRI: My prediction to be one of the bands to watch in the next few years. Intoxicating spacious drones on various cassettes. Stefan Knappe Fasanenstr. 11 2950 Leer Germany.

MINOTAURUS 2 - The second issue of this great magazine from Markus Wolff (**CRASH WORSHIP**) and friends features **ALLERSEELEN**, **COIL**, **MERZBOW**, **LEFT HAND RIGHT HAND**, **BLOOD AXIS**, **COP SHOOT COP** plus select reviews, lots of art and a cool layout. \$6.00 ppd. PO Box 230404 Encinitas, CA. 92023.

Alarma

RFV1
INFLAMMATORIO
20 minutes ADRVideo VHS NTSC-only \$12.00
Crash Worship ADRV's first effort in audio-visuals contains a cross-fire of segments including: *Flow, Ge Rouge (Blood Edit)*, and *Awake*; culminating in total exhaustion. Casseffe has hand-printed stickers (black, red, and gold)

RFC4
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CrO2 C-90 \$6.00
We proudly present these recordings of Balinese music made in September 1990 by ADRV member Simon Cheffins. Included are a visit to the shop of an instrument maker, funerary gamelan, and the most surreal kejak we have ever heard. Comes with fold out illustrations and cover made of Balinese fabric.

ASESINOS CD UPDATE
This compilation of material from out out-of-print cassettes and records, some of it remixed, will finally be released in the coming weeks. The music will be identical on both versions but the graphics are different. Write to the addresses below for further information:

| | |
|--|---|
| ■ US CDWORLD CS ROIR 611 Broadway, Suite 411 New York, NY 10012 | ■ EUROPE/WORLD CD COLD SPRING 87 Gloucester Avenue Delapre Northampton, NN4 9 pl England |
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MINOTAURUS
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REVIEWS

PAUL SCHUTZE-New Maps of Hell CD.

The one constant in all of Australian percussionist/keyboardist Schutze's four or so releases is his use of mildly unsettling keyboard washes as a backdrop for various percussions, samples, and conventional instruments up front. This Extreme release is very much, maybe too much, like his other Extreme release **The Annihilating Angel**, but a bit louder than **Regard**, or **Deus Ex Machina**. Different auxiliary musicians are present here, but the effect is pretty much the same, the sense that we are visiting some undiscovered culture or treading over the ruins of a destroyed one. Layers of organ and non-ambient echoey keyboard lend an air of sacredness. The percussive rhythms on top blend with an occasional guitar noise, feedback, sampled sound effects, and trombone. Another minor complaint is that the production shoves everything up front and all of the interesting sounds compete for the listeners' attention, threatening to make the recording cluttered. Otherwise, a good job. Distributed through Cargo Records 3058 N. Clybourn, Chicago IL 60618.TJ.

as if they've won some kind of private war. **The Toil and The Reap** is a very romantic and surreal work, bearing titles such as "Eyelids Closed, As In A Dream", "Beckoning", and "Poison Sweets of Love". **VIDNA OERMANA**, a long time friend of **PEK** and former collaborator, makes a guest appearance on "Beckoning". While **Toil** indicates a continuing development in the manipulation of noise, there is also a trend toward the use of traditional instrumentation as well. This work is a green and fertile landscape turned eerie gray and silver by the most beautiful and storm clouds imaginable. I think the wind is picking up. N D PO Box 4144, Austin TX 78765. JC.

DE FABRIEK-Compressie Slag CD.

A collection of diverse sound collages from this established Dutch outfit, that could best be described as noise gymnastics. Sounds shift and bend under constant pressure from their own weight as they are manipulated without mercy. At times it seems like there is something massive lurking underneath it all and it

is trying desperately to break out. Violent surges of energy lurch throughout the mix like chunks of liquid concrete, creating a relentless pounding that attacks all senses. Ambient pieces have a place here as well and work to counter act the din of tracks like **Kleppen-Poeling** and **Mekka-Turbo**. Opens a whole new musical dimension to explore. Agitating work-bask in all its glories. Artware Audio- c/o Donna Klemm Taunusstr. 63b 6200 Wiesbaden, GERMANY. JM.

MYNOX LAYH-Respectus CD.

Haunting orchestrations that carry the threatening sounds of a Celtic invasion. A driving force of hostile drums accompanies an army of horns, violins, and various keyboard noises to create fifteen songs of gothic bliss. **MYNOX LAYH** manages to lay a hefty foundation of ancient sounds, then override with more modern sound techniques that pulverize the mind. Need I say more? Can be compared most to older **LAIBACH** or **ART ZOYD**. Impressive as all get out. On Staalplat/Soleilmoon, but available

PEK- Macrophage & The Toil and The Reap CD.

What I've always liked about **PEK**'s work is his sense of spectral distribution in his compositions. While many noise artists tend to bungle about leaving out big chunks of the audio spectrum and still other noisicians have no regard for this spectral quality and simply fill up every imaginable frequency with sheer volume (yes I know that's the point Mildred, but only a few people do it well...), supplying you with eternal white or pink noise, **PEK** has a sensitivity which elevates his work to a different class. **PEK**'s recordings are passages in time, where frequency components travel from instant to instant, intermarry and spontaneously reproduce new composites of themselves. Never is there a neglected frequency, yet the sounds are always fundamental enough to be discreet elements of composition. His recordings consist of brief source noises which are processed and layered repeatedly, unfolding and evolving before you. His work has correctly been compared to **ASMUS TITCHENS**', and indeed the two were briefly married on the '91 release, **Five Manifestoes**. This CD is actually two works, and they continue in the direction described above. **Macrophage** is the harder of the two, while **The Toil and The Reap** is much more pastoral. My favorite piece on **Macrophage** is "Onset", where he uses a synth to create an atmospheric reference and has all kinds of noises gathering and crashing gently, in a way that is reminiscent of **Sema**'s harsher work. The following piece, "Aftermath" continues this trend, but the noise sources dominate,

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4074. JM.

VARIOUS ARTISTS- Dry Lungs V 2CD.

Very broadbased, the **Dry Lungs** series has become a veritable weekly reader of industrial music. Volume V is luxuriously presented in a truncated LP sleeve with art by none other than Arthur Potter. There is a tri-fold insert with lots of information about the artists along with the necessary contact addresses. While the curators of this project seem to have a bit of an ego problem - **CONTROLLED BLEEDING** and related projects account for no less than eight of the twenty-six tracks present here (not counting the hilarious introductory answering machine snippets presumably from Paul Lemos' mom) this is still a good spin. Several of the artists have been on **Dry Lungs** in the past, but, as seems to be the Noble Cause of this worthwhile series, there are a few names that are relatively obscure/unknown to the **Dry Lungs** community, such as **DESSACORD MAJEURE** (an experimental group from France), **MICHAEL HOVACEK** (a cut up from Ohio) and **CARL STONE** (a grossly misrepresented academic type with much better work available elsewhere, such as the classic **Woo Lae Oak LP**). There is also nearly an entire CD's worth of big-name Japanese stuff strewn haphazardly about (**MASONNA**, **HIJOKAIDAN**, **MERZBOW**, **INCAPACITANTS**, **SOLMANIA**, **VIOLENT ONSEN** **GEISHA**, **NULL-y'know**, the guys that **RRRON** has been trying to get you schlongheads to

listen to for more than eight years now). The non-**CONTROLLED BLEEDING** projects not mentioned so far are **ETANT DONNES** (who have been giving us essentially the same recording since 1985. A big yawn there.), **UN DRAME MUSICAL INSTANTANE** (veterans of **Dry Lungs**, and one of my personal faves. Nice jazz-concret stuff here.), **TRANCE** (San Fran weirdness from the Charnel House house band.), **CRANIOCLAST** (a disappointing track from a great band. Go find their LPs. Ignore this cut.), **PCR** (an interesting band whose titles always sound onomatopoeitic: "Floods and Chairs". Listen and see.), **PHALLOS DEI** (atypically noisy), **HELEN SAGE** and **BERNARD VITET** (more electracoustic jazz-concret from friends/members of **UN DRAME**.), **ARCANE DEVICE** (father-confessor to feedback.). After one or two complete runthroughs, and several spot-listens, I feel that **Dry Lungs V** is befallen of the most common of compilation problems: poor sequencing. The overwhelming characteristics here are unevenness and disorientation. While there are alot of strong individual tracks here, the unjudicious sequencing of tracks is, to me, a major detraction from the overall experience. It creates a manic environment causing my cats, especially during the **FAT HACKER** bursts, to suddenly leap off and ruin my speakers with their outstretched claws. Even a compilation as wildly dynamic as this, if partly trendy, could have been laid out with better continuity in mind. However, the sheer breadth of material

covered here qualifies this as a docudrama of this genre in our current timeframe, and, as such, should not be missed. PS, it is also way inexpensive and beautiful to look at. Subterranean Records, PO Box 2530, Berkeley CA. 94702 - or call 1-800-373-5660. Also available from Charnel House-\$15.00 ppd-PO Box 170277 San Francisco, CA. 94117-0277.JC.

MO BOMA-Jijimuge-interdiffusion of particulars CD.

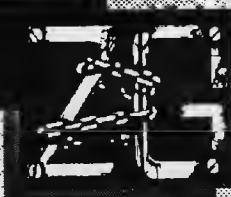
A refined and disciplined CD full of ethnic sounds and soft spun guitar works that ultimately ends up sounding very filmic-like it should be the soundtrack to one of those desert/road/film noirs. You know the type, where the protagonist is on the run from the law and is holed up in a sleazy Nevada hotel with a pack of Camels and a beat up .45. Nicely composed work with careful consideration taken to unravel rather intricate rhythms and time structures utilizing myriad instruments-from a fretless bass, to an elbow guitar, to the required synth ambience. Owes more than a little to the work of Jon Hassle and more than once borders on New Age (read boring!)-but fairly nice work all the same. More for the space crowd than the noise one. Extreme Records, distributed by Cargo Records 3058 N. Clybourn, Chicago IL 60618. JM.

LIFE GARDEN- Worlds Whirl Beneath the Sun C100.

David Oliphant has come roaring back as a member of the four musician

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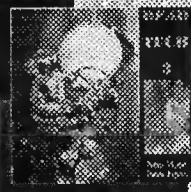
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group **LIFE GARDEN**. Also present is Peter Ragan, who brought his gas tank and many other talents from the Arizona group **UNDERCURRENT**. This project represents to me an extension of the work which appeared on the **Lotuses on Fire** cassette by **MAYBE MENTAL**, Oliphants old outfit. The mostly improvised music on the cassette ranges from noodling with a basic post industrial electronic drone with brushes over percussion and breathing through pipes, all the way up to ritualistic pounders with intimidating gongs, horns, and flutes. The acoustic instruments are primarily of eastern origin, and there are lots of them. Eerie non-lyrical voices of the group members are present throughout. Very very nice production. Something to die for. Cassette only release. Agni Music, P.O. Box 84031, Phoenix AZ 85071-4031.TJ.

CON-DOM - Oh Ye of Little Faith 7".

As a seasoned Tecso-vite, I feel I can say that this another in a series of powerful releases from one of the most uncompromising record labels in existence today. For many years **CON-DOM** has released harsh and delicate power electronics on cassette. Now there are a couple of releases available on vinyl, and this seven inch is not to be missed. This has two intense and even moving tracks of power electronic ecstasy peppered with a strong, British male spoken voice. On "Patriotism" we hear the tale of a military man in the act of violent suicide, soundtracked by heavily over-driven **Sousa**-esque marches which calm down, at the end of the tale, to a somber and beautiful orchestration, which I am ashamed to be unable to identify. On "Prayer

Answered" , there are electronic and media sampled bits cut up and reassembled, hopelessly overdriven and unreasonably high pitched. The immediate effect is dizzying, and then the voice begins. This time it is not narrative, no , not very nice at all. Now it is commanding and impatient, repeating "I'm in control/heaven help you...". The sexual imagery is quite apparent, and the tone conveys an immediate sense of urgency in the need to dominate. This is a heavy s/m trip - Who is really in control? Is it God? The female counterpart asks exactly that question, And what exactly did I pray for anyway? Listen to the calling. Tesco Organization- c/o J. Kohl Holbeinstr. 8 D-6940 Sulzbach GERMANY. JC.

HORIZON 222 - Through the Round Window CD.

The problem with most dance music is its simplicity and insignificance, not to mention it's lack of staying power. Indeed, it's a rare bird that can break from this mold, and **HORIZON 222** is one such species. A solo venture from Ben and Andy of **ZOVIET FRANCE** , **HORIZON 222** offers a refreshing break from the monotony of the typical dance drab. Long, elaborate works fuse the more eclectic elements of **ZF** with the catchy hooks of **THE ORB**, creating a machine that is dynamic and full of life. "Heart" and "Ancestor" add a touch of dub, while "Quelque Minute" or "Spirit Level" offer flowing harmonies to tap your feet and feed the mind. A bit drawn out , but maybe that's the idea. Recommended. DOVentertainment Inc. 2 Bloor St. W. Suite 100-159 Toronto, Ontario M4W Canada.JM.

VARIOUS ARTISTS- Harvest of the Arm 7" EP.

A very nice, but very odd compilation from Sweden featuring 3 Swedish bands, **CRUEL WHEN COMPLETE**, **SYSTEMA SCROTUM** and **ENEMA & GEJONTE** along with **PACIFIC 231**. **CRUEL WHEN COMPLETE** present "Liebel im Nebel" and it is a tense but quiet, well-balanced drone and whirr of electronics overlaid with a sexy whispering voice. **ENEMA & GEJONTE** bop in with their casios and rhythm masters and bad bad vocals, singing bad bad lyrics. Actually its pretty funny, if dated and dopey. **PACIFIC 231** engage their bank of electronics and provide the most enjoyable few minutes here, while **SYSTEMA SCROTUM** drop their drawers and prove they are artists on this very disturbing "Female Prepares to Rape Male". He does not sound happy: searing electronix, fearing dominatrix, insufferable theatrix - like **SLEEP CHAMBER** after the sex change. (Remember those rumours?) Perhaps it might have been a better video. Actually, it's not bad really, picture **WOMEN OF THE SS**, **MSR** and maybe a touch of **DIE FORM** thrown in for good measure. The EP comes with a nice flyer, and is limited to 300 copies. Better hurry. Borft Records, Johannishusv. 51, 37265 Johannishus Sweden. JC.

AUBE - Drip C30.

A high quality cassette, both aesthetically and musically, from Takashi Sasoaka, on the G.R.O.S.S. label. Essentially a recording of live "water drippings", the final product has been carefully edited and remixed for our listening pleasure. Cavernous and sub-aquatic tones vibrate and echo in fractured time, similar to the quiet ambience of **PCR** or **THOMAS KONER**. By side two these once gentle and resonating "drips" have escalated into a hail storm of rhythmic clanging and relentless pounding, like a Chinese water torture out of control. Great stuff. Available in the US from Anomalous Records 1044 N.E. Oneonta St., Portland, OR. 92711-4074. or...write directly-G.R.O.S.S. c/o Akifumi Nakajima 412 Higashianekoujicho Sanjoagaru Furukawacho Higashiyama-ku Kyoto 605 Japan. Have fun trying to fit that onto an envelope. JM.

BLOCKWART - Neuntoter 7".

BLOCKWART is a group of German musicians who individually seem to be interested in music completely different from what is presented here. **BLOCKWART** consists of Georg Odijk and C. Schulz. Though I'm not sure if Georg' previous recordings jive with this, he runs a mail order service which concentrates on more avant-garde and electrasonic stuff. C. Shulz has been releasing works of an infinitely more classical nature than this, except for his latest **Party Disco 12"**. What a weird juxtaposition. Anyway, this is certainly an entertaining surprise! The A-side is a nice German electropop thing, kind of like a cross between **KRAFTWERK**, **DATA-BANK-A** and **CHRIS & COSEY**: Just enough to keep you

perky, beat-y enough to let you chew gum undisturbed, and with enough background subprocesses going on to render you a hapless and reckless endangerment in a room full of **MADONNA** clones. The B-side is another story entirely. There is a rhythm, but not an easy one. It's generated by guitar and echo only, and it flirts with abrasive high-pitched sounds swirling in and out amongst eerie low-level vocals, German, and probably saturated with subliminal messages urging the listener to kill spandex-clad, gum-snapping, high-haired **MADONNA** clones in a most delightful way. This is like a sore throat that won't stop soring. Very nice indeed. On Erfolg Records-available from Anomalous Records- 1044 N.E. Oneonta St. Portland OR. 97211-4074. JC.

VARIOUS ARTISTS- Hare Hunter Field (The Secret Passion of Rudolf Peterson) CD.

The folks over at Lisbon's Johnny Blue label have mastered the art of the compilation. (Witness last year's **The Eye Decay Theory** and **A Gnomean Haigonaimean**. Subtitled "a compilation of sad love songs", this CD is a seamless collection of sober and disquieting music, with love as the common denominator. Eclectic and diverse, it features **HELEN SAGE**, **DAS SYNTHETISCHE MISCHGEWEBE**, **DURUMTI COLUMN**, **ASMUS TIETCHENS**, **TENKO** and **MUSLIMGAUZE** among others, a total of sixteen artists in all, and seventy-five minutes of playing time; seventy-five minutes of heart-wrenching pain, gripping desire, sweet french kisses and a thousand regrets. The accompanying twenty-page book explains it all - in prose, poetry and technical terms. This has earned its rightful place on my shelf next to **The Fruit of the Original Sin**. Highly recommended. Johnny Blue Calçada do Galvão, Lote D-3- Esq., 1400 Lisbon Portugal.JC.

GREY WOLVES- Punishment LP.

A venomous LP full of anger and hate that spews forth the glories of Hitler, fascism, and the KKK. Open the sleeve to find a giant fold out poster that reads "All You Need Is Hate" amidst a collage of terrorist propaganda and Nazi horrors. Shocking and unsettling to say the least. Musically, **Punishment** is fairly monotone extreme electronics, similar to much of the AWB recordings-**TERRE BLANCHE** or **INTRINSIC ACTION**. Shifting flows of electricity vibrate for extended periods of time, failing to arrive at any sort of climax or destination. Despite its intentions the sound here is fairly boring-ultimately defeating its own purpose of shocking people into submission. Tesco Organisation-c/o J. Kohl Holbeinstr. 8 6940 Sulzbach GERMANY.JM.

HOLY COW-"30/60" 7".

The third vinyl release from Providence Rhode Islands' **HOLY COW**-whom you might recognize from their

tour dates with **ZOVIET FRANCE** or the **YOUNG GODS**. Previous LP releases have been a competent cross between **BAUHAUS** and the **SWANS**-slow grunge with Peter Murphy vocals- injected with a large dose of H.P. Lovecraft inspired lyrics. They've managed to pick up the pace here a bit and it works. A rather hollow production manages not to overshadow what is otherwise a great slab of dark post-punk. A muddled bass line keeps things in motion while the flail of drums roar underneath. Swirling guitar writhes in agony under nasally, guttural vocals that vomit forth tales of death, skin, and sex. There's enough energy here to suck the marrow from your bones-and a big piss off to anyone who says **HOLY COW** doesn't belong in this magazine. Head Chunk Records P.O. Box 6462 Providence, RI. 02940 . JM.

JIM O'ROURKE- Scend CD.

I hear **NURSE WITH WOUND**, **HAFLER TRIO**, **ARCANE DEVICE**, and **ORGANUM** on this release. I also hear footsteps in snow, water, gulls and other birds, children playing, rollercoasters, highway traffic, and aircraft overhead. The digital format and nice production allows the listener

to experience the purity of the sampled location sounds (a novelty for me) and O'Rourke's shimmery guitar work. To this is added what I think are bells, wind chimes, triangles, and other high pitched feedback things. The CD starts and ends loudly, but is quiet throughout. More than just an ordinary drop-the-microphone-out-the-window-and-switch-on-the-deck-job. Divided P.O. Box 7083 Chicago IL 60680-7083.TJ.

RAPOON-Dream Circles CD.

First solo CD from founding **ZOVIET FRANCE** member Robin Storey incorporates the exotic sounds of ZF with a repetitive **MUSLIMGAUZE** (i.e. Middle East) type percussion. Dreamy voices and various organic sounds worm their way through the mix to create an atmosphere that is entrancing if not rather bland. A highly polished and rather sterile production distract from the more interesting aspects that comprise **Dream Circles**, resulting in an experience that is less than fulfilling. Too little and too long seems to be the overriding theme here with seemingly endless loops providing a hollow back drop to what otherwise could be strong material.

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Several cuts stand out - "Radio Ganga" or "Wind Chime"-but they tend to encompass more elements of **ZOVIET FRANCE** then **MUSLIMGAUZE**, and are the exception rather than the norm.

What could have been one of the strongest releases of the year ends up being one of the most disappointing. DOVentertainment Inc. 2 Bloor St. W. Suite 100-159 Toronto Ontario CANADA M4W 3E2.JM.

VIDNA OBMANA/BLACK TAPE FOR A BLUE GIRL - Terrace of Memories CD.

A superior collaboration between the mighty **VIDNA OBMANA** (Dirk Serries of Belgium) and Projekt recording artist **BLACK TAPE FOR A BLUE GIRL**. The result is a very worthwhile zonk-out disc which made this **VIDNA** freak flip. Featured are the usual spare meditative and trance inducing repetitive tone patterns in the way of **VO**, but the music on this disc is fuller, without being much more lush. Reminds me of the **Depression** and **Ideal** collaboration tape **VO** did with **PRK**. Susan Rosenthal of **BLACK TAPE** supplies the bulk of the sounds, including echoey piano and droning cello samples. Woven in are the gossamer, deep space inspired ambient tones of **VO**; and the passages as a whole are a tad darker and more brooding than the usual release. As with the best ambient stuff around, this disc never descends into obvious doomness, but stays midrange gray. Soleilmoon Records PO Box 83296 Portland OR. 97283 USA. Ph:(503)621-3202 Fax: (503)621-3248. TJ.

APHEX TWIN- Selected Ambient Works 1985-1992 ZLP.

Yes, this is a techno record, the token techno record in my collection, so far. This is a compilation of tracks allegedly spanning the last seven years, although no one I know has been able to verify this history. This is techno's "ambient" subgenre and from what I've heard of it, this is the genre's shining star. What I liked about this is the obvious thought and care taken by **APHEX TWIN** in designing these recordings. You get the feeling that every compositional aspect is deliberate and calculated (something which, sadly, cannot be taken for granted), not simply thrown together in time to chart in the next issue of *Mixmag*. All instrumental save for some very classy non-verbal choral arrangements you might have found on **CREPUSCULE** releases back in '83 or so, and a few sampled phrases here and there, this is very reminiscent of **DUET EMMO's Heart of Hearts** dance 12" from the same era, only a bit faster. The electronic ambience of summer nights on fire escapes, the sensual repetitive phrasing of melody and rhythm and unique production values are all there. If **BRUCE GILBERT** were to record a techno album, it might sound alot like this, and then **THAT** would be my second techno album - or so it seems. R & S Records, Limburgstrat 82, 9000 Gent, BELGIUM. JC.

SUSO SAIZ- Hypnotics CD.

Spanish guitarist Saiz, whom I would normally associate with the mellow cosmic crowd (Steve Roach, Robert Rich, Jorge Reyes) skates very close to dissipated culture territory with this one track quiet CD. Saiz layers shimmery guitar textures and effects and draws them into a long ambient tone epic. There is not much sinister on this. The changing textures lead me to compare this **CRANIOCLAST** circa *Lost In Karak*. I also hear similarities to **Music For Films** era **ENO**, **DAVID SYLVIAN** in the instrumental half of *Gone to Earth*, **SYLVIAN'S** collaborations with **HOLGER CZUKAY**, **ROBERT FRIPP**, **JIM O'ROURKE**, and **VIDNA OBMANA** (only lush). Both **SAIZ** and **O'ROURKE** collaborate with everybody else under the sun, so it only makes that they collaborate. You heard it here first. Slow Food Records-no address. TJ.

VARIOUS ARTISTS - Nature Morte 2 C.

There is no such thing as Still Life. Though the title of E'Ostrate's ongoing compilation series would have you believe otherwise, this cassette is ample evidence to prove the opening thesis true. This is the second in the series featuring

SMALL CRUEL PARTY, **CHOP SHOP**, **LEGION**, **MOSLANG/GUHL**, **LT. CARAMEL** and **NORTHAM & EB.ER.** For me, the three high points of this compilation appear in tandem on Side 1. **SMALL CRUEL PARTY** continue in their quest of World Organic Sonic Filtration, and present one of their best works yet. Scot Konzelman through his **CHOP SHOP** project contributes another sculptural piece and furnishes a photo (rendered in the design as a transparency) of his latest speaker contraption which is presumably the source of the sounds in his piece, "The Oxidation of Impurities". **LEGION'S** work with sampled sounds of fluids looping in a trance-y, quasi-melodic fashion with other electro-acoustic sounds overlaid, is the standout of this tape. **The Nature Morte Series** is packaged in a small plastic box suitable for packaging widgets and hanging on a rack with other similar boxes filled with other widgets. The contents, however, always enlighten with emphasis on function and design. Most of the packaging here is transparent - each artist has a small transparent card with text and image - and the tape itself is indeed transparent. A widget at first glance. The prankster in me wanted me to bring this to my "whole lot more than a hardware store" to

hang on a rack and watch the local (ie Providence) ladies in housedresses and hair nets pause in confusion and say, "what the freak is this?", but I couldn't bring myself to part with it. My compliments. E'Ostrate BP 165 33036 Bordeaux Cedex, France.

IN SLAUGHTER NATIVES - Sacrosanct's Bleed CD.

There's only so much of this doom and gloom stuff I can take and I think it took this CD to push me over the edge. I know I raved about these Swedish deathsters last issue, but that's when I thought they had mass potential for growth. On the contrary, **Sacrosanct's Bleed** actually shows **ISN** digressing, falling into that well known void of predictability and mediocrity. The recipe for such drab? One part pessimism, two parts apocalyptic orchestration, and a healthy portion of gloomy slow-moving electronics. Stir for a long (!) time, then bake in the oven until severely burnt. Now before I get too nasty, there are exceptions. "Arcanum" adds a sacred element here with a beautiful angelic chorus singing over the numbing gong of a church bell...ahh, to think of the things that could have been. "Chaos Breeding" and "Koprofagi Christi" dwelve into the death metal arena with some success, though parts of it sounds rushed and confused and as a whole suffers from the very same cliches that makes alot of death metal intolerable. Unfortunately, that's about it, just one more band to write off. T'was nice knowing you though. Silent Records 540 Alabama St. Suite 315 San Francisco CA. 94110.JM.

PAUL LEMOS - P(h)legm Dive CD.

Paul Lemos, since the early days of **CONTROLLED BLEEDING**, has specialized in turning conventional music on its head then raping it of its dignity and grace. **P(h)legm Dive**, his first solo CD, is no exception encompassing all styles and aspects of the **CONTROLLED BLEEDING** discography-from the violent noise abuse of the early years, to the slow-grunge of the latter year side projects (**SKIN CHAMBER**, the unreleased **FAT HACKER**). Unfortunately, therein lies its downfall. The way I see it, there are two ways of looking at this release - wonderfully diverse, or sharply unfocused. I choose sharply unfocused - this CD jumps around so much I thought I was in a **KRIS KROSS** video! No, but seriously folks, if you're like me you'll find yourself skipping ahead to songs that fit your present mood rather than listening in one whole swoop. Broken down, the noise you'll find here is extreme, and it's at least nice to see Paul hasn't fully abandoned his roots. Several of the tracks look to be demo outtakes from previous releases and projects and suffer from the low-production values that arise from such, so to all you sound quality freaks out there, don't say I didn't warn you! As far right now, I'm going to bed, all this jumping around has got me exhausted! On Dossier Records, available from

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Toronto, Ont., Canada M4W 3E2.
Tel: 416.533.7887 Fax: 416.533.0549
Visa / M.Card / Amex call toll free! 1-800-663-1616

Anomalous Records 1044 N.E. Oneonta St. Portland OR. 92711-4074.JM.

VARIOUS ARTISTS-Sky Flowers and Horse Eggs CD.

A nicely produced, fairly presented and imperfectly curated compilation, overflowing with "big" names such as **ZOVIET FRANCE**, **NOCTURNAL EMISSIONS**, **BLACKHOUSE** and **ETANT DONNES** to name a few. One might expect this to be exceptional, as well it should be, but, though there are a few spellbinding moments, much of this is ordinary. **BLACKHOUSE** finally unleash some nasty ambient trance music. **ETANT DONNES** dish out more of the same stuff which was nice between 1985 and 1988, but is very stale now. Environmental sounds of rain, footsteps over breaking twigs and the voice. Oh well. Two of the high points for me were **PFN** and **RANDY GRIEF**'s tracks, both intricate, complex and engaging. **NOCTURNAL EMISSIONS** start out with an amusing and vulgar spoken thing, but rapidly degrade into mirthless synth noodlings. Many of the tracks seem aimless, in particular the **JOHN WATERMAN** track which bubbles up out of the silence, hangs out awhile and then disappears without so much as a watermark of an impression left behind. **SFO**'s piece is a very nice manipulation of voices and distant sounds. **ZOVIET FRANCE** do what they do best - get lost in a cave with a bag of gadgets and an echo box. **G*PARK** is another high point as well with a well-executed concret passage. **SHABDA** closes the collection with sparse environmental and ritual sounds. Though the packaging is a nice, full color tri-fold packed away in a jewel case, there are no contact addresses and virtually no other information to speak of at all. But what I liked least about this is the overall lack of direction. There is no segue, sonic, conceptual or otherwise that I can recognize, between tracks, no link between

and incohesive, testing my patience. But, there are some priceless and timeless works on this, and I'm keeping my copy just precisely for those moments. Hypnagogia. JC.

HESSKHE YEDALANAH - Melleril de Nembatal C.

Miguel Santos and his Lisbon based Johnny Blue label should be recognized as exceptional. **HESSKHE YEDALANAH** is Miguel Santos' solo project and it is joyful. His work covers alot of ground, from ambient solo piano to large, loud concret assemblages to beat-oriented rocklike passages, all produced in his usual seamless manner. Some reference points might be **ZOVIET FRANCE**, **CLOCK DVA**, and **CRANIOCLAST**. A minor flaw is present in the production: the dubbing is a little bit too low, and the music is too close to the noise floor, but not too close for comfort. The tape comes packaged in a handmade cork box which neatly flips open to reveal the cassette asleep inside. The cover of the box has been decorated with an image that has been drawn onto/burned into it. Very well perceived and executed. Johnny Blue Records. JC.

SIGILLUM S - Helix Parasites CD.

SIGILLUM S design their music the way an architecture designs a building- sturdy and with intense precision. **Helix** is their fourth CD to be released within a year or so period, and though slightly disappointing, still manages to seep under the skin and race through your system like a freight train destined to derail. Comparatively speaking, this CD is quieter then say the **Cybertantrick Quantum Leaps** reviewed last issue, but still manages to pack quite a punch. There's considerably less power electronics here, and more of an emphasis put on a type of surrealist seance sound. The use of spoken vocals is more predominant than on previous releases

and consequently is one of it's minor flaws. Hopefully this won't become a trend. Good stuff. Minus Habens Records via Giustino Fortunato, 8/N 70125 Bari, Italy.

MAN IS THE BASTARD - The Bastard Continues / UND - Invasion of the Fat Naked Moron Split 7".

One side of this slab o' snot colored vinyl has what I've been told is a primarily hardcore band. Though I don't pretend to know anything about hardcore, I know it when I see it, and this is not it. **MITB** have foregone all instruments on this record, and the band now consists of "Barnes: Voice/Machines, Wood: Technical and Financial advice and Brady: Microphone positioning". Well! Be that as it may, the sound here is heavily **WHITEHOUSE** oriented, but the screams are not as high pitched. Their imagery/ideology is of the **SWANS** ilk; song titles like "Steak Eating Boss" and "Lobotomize a Cop" reinforce this point. The flip has a noteworthy band from Finland, **UND**. Though the sources of the noise are not identified, this bears a striking resemblance to the pure machinery compositions of **VIVENZA's Realites Servomecaniques** from too many years ago, with pounding mechanical rhythms a la **ESPLONOR GEOMETRICO**, pushing and pulling until you rip apart. **UND** has a completely different shtick than **VIVENZA** or **EG**, however; their imagery is more what you might envision given the title. Nonetheless this is a quirky crossover record loaded with good intentions and a few high points. Wood, PO Box 164, Claremont, CA. 91711-0164. JC.

ILLUSION OF SAFETY-Fifteen/Finite Material Context CD.

An idea that was long overdue and sorely welcome from anyone whose **IOS** cassettes are worn down from years of use and abuse-and a special treat for those of you who never had them in the first place. Two classic cassettes-**Fifteen** featuring mostly live material from 1988, and **Finite**... studio material from 1990-now on CD by Tesco's new sublabel Functional. Features some of the more droning and dirgier sounds you came to expect from **IOS** in the mid to late '80s-without as much precision, complexity, or production of newer releases (**Historical** or **Inside Agitator**). Best of all, no tape hiss!. Functional Organisation- Holbeinstr. 8 6940 Sulzbach GERMANY. JM.

ILLUSION OF SAFETY - Probe CD.

Over the years **IOS** has cooked up more innovative ways, technologically and artistically to scare the shit out of we, the hapless listeners. This CD is quite different, being a quieter (relatively speaking) release than those of late. It reminded me of early **HAFER TRIO**. Other first impressions: Cool packaging, but you have to deflower it to get the CD out. Soundscapes are a series of samples of things strung together - piercing industrial

stuff, ambient stuff, location samples, processing, other stuff - a grab bag of noises - contrasts between loud and soft passages (sometimes so quiet you'll hardly know it's there) rendered painfully, digitally clear - the paw prints of Jim O'Rourke more so than Dan Burke. 58 minutes, 4 tracks, no song titles, no torture victim nor mental hospital victim recitations - eviscerated of any emotional presence. Soleilmoon Records. TJ.

ORAL CONSTITUTION - Bibelpreik mCD.

New material from this Norwegian outfit that strays from the "normal" sounds associated with Artware releases. No electronics here, but rather sparse acoustic material reminiscent of **CURRENT 93**, using more conventional instruments as its backdrop. Of the four songs on **Bibelpreik** "Christines Sang" is most effective; a mix of whispery vocals, shimmering melancholy violins, and softly strummed guitar. "En Hymne for Sven" is similar, but adds some organic sounds and percussion to stir things up a bit. The rest of the material tends to be a bit more simplistic in its approach, relying on simple guitar chords and alternating between male and female singers with noticeable accents. Worthwhile but hardly mind blowing.

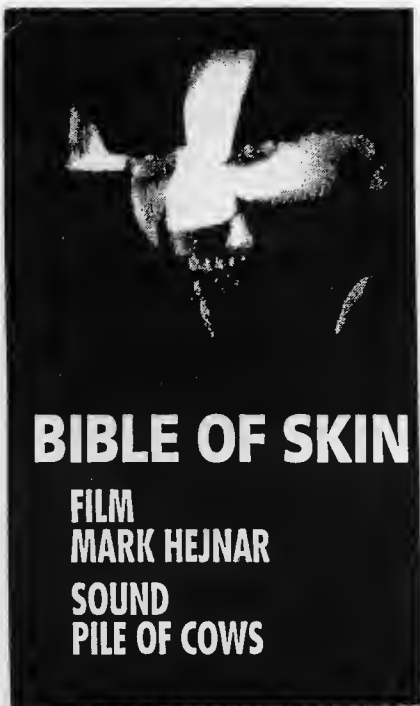
Artware Audio Taurusstr. 63b D-6200 Wiesbaden Germany. JM

VIRTUAL REALITY HANDBOOK - featuring CLOCK DVA & IT mCD.

An formidable guide to the world of virtual reality that details its capabilities in a 40 page booklet (in both italian and english). Includes essays, pictures, contacts, installation info, references and tons more. **Adi Newton (CLOCK DVA)** revolutionizes the face of techno with a short but slamming piece of three-dimensional electronic wizardry. To label this dance music would be an insult and a trivialization. **Ivan Iusco's** project **IT** offers two tracks, "Body Accelerator" and "P.V.N. (thee back door)", both of which will take you into a realm of music that is technologically ground breaking and mentally stimulating. Once again, there is an element of techno here, but it is far advanced and more interesting than any dance thing I've ever heard. A successful attempt at sonically recreating the imagination and environment of virtually reality and as far as I'm concerned, quite an essential purchase, if not for the music than for the book. Minus Habens Records via Giustino Fortunato, 8/n 70125 Bari, Italy.

TAINT - Piece-Meal Dissection C60.

Low budget but intriguing homemade packaging that houses a variety of explosive and subversive noises. Might be an acquired taste for some but I can dig it. For fans of the Japanese noise scene. Limited edition as hell so be sure to get on it A.S.A.P.. \$6.00 ppd in the USA \$8.00 elsewhere. Keith Taint PO Box 7150 Waco, TX. 76714.



* The following review was done by John Collegio several years ago for Sound Choice Magazine, but never used. He and I agreed the video was still extremely relevant and worthy of greater exposure in a new forum. JM.

MARK HEJNAR/PILE OF COWS - Bible of Skin Video (51 Minutes VHS, color).

Mark Hejnar is a Chicago based filmmaker and member of the band-cum-soundtrack sinners **PILE OF COWS**. **Bible of Skin** is the product of over five years of filming, concepting, editing, and soundtrack recording. The result is a harsh approach to the concept video LP, in and by which all precedents to any para-psychotic mythical parallels of the reportedly hideous world we live in have been not only examined and reassessed, but ground and pressed into a post-sadomasochistic meatloaf, swallowed up and shit out as the metal oxide particles that comprise these images. He opens this bombshell with a short, lit-fuse film of unfocused silhouettes of men, blurred by bright, blinding colors, which defy you to erase the rest of the tape while you still possess your grace and innocence. Suddenly we are force fed a staggering array of images depicting myth and ritual (lies and propaganda, perhaps?): the wardances of the modern world, Staccato images of wartime factories, bombers in formation, and paratroopers flash like visual

palpitations across the screen, all treated with doses of colored overtones and shot at oblique angles, to create a sensory overload augmented by a grating, forbidding soundtrack. Almost ridiculous in transition, but nonetheless essential, is the oddly processed loops of home movie footage, presumably of the filmmaker's biological family. Its inclusion seems to tightly weld the bridge between such "innocence" and the upcoming atrocities - a sort of posturing. In the subsequent film threats, Mark himself is the subject of violent masochistic sex scenes which results in graphic self-castration. In fact, by his use of both "mainstream" and "extreme" pornographic images and images of sexual violence both to others and especially to himself, he suggests and indeed proves the tight weaving of sexual motivation into all violent aspects of human behavior. He depicts a frightening level of carnal obsession in himself and perhaps in the world which becomes irrefutable after viewing this. And all of this juxtapositioned with society's most sacred of symbols. However, I don't believe it is his intent to tap into the tremendous sales potential of the prurient; I sense more than a sneering calloused attempt at shocking the audience, although I must warn the casual viewer that this work is at once appalling and demoralizing. (In fact, he is requiring an age statement from anyone purchasing this from him). The most discomforting section of **Bible of Skin**, I feel, is the film called **Kill House**. This consists of the most horrific concentration camp filmstrips I have seen: the naked, malnourished half-dead bodies being dragged, some barely walking, and thrown into mass grave openings. This is a jab at the true pornography friends; this is not the type of naughty films of people willingly bound in mindless copulation which we may so casually use to stimulate our cold libidos now and then. This fingers the true evil of exploitation, degradation, decadence and hatred, the forces at work around us everyday: so sharpen your fangs and chomp. But what will you think when you watch this? In reading and studying not only the Nazi atrocities, but any type of inhumane aggression, I anxiously and shamefully wonder where such power and hatred would originate in my own soul that would drive me to commit the documented acts I have witnessed in this video. And then Mr. Hejnar again injects his impression of (in)humanity into these images with brief, but definitely not subliminal images of bestiality - another frightening carnal obsession, but this time serving to judge an entire society driven by just such power and hatred. There are older films included as well, set up to be an encore, almost the one way one might find a bonus 7" with a favored LP. The black and white images of **Dad in Spain** and **Pictures on My Wall** may serve as a kinder, gentler reference point for filmmaker Mark Hejnar, but there again are the theses of isolation, degradation, humiliation, despair

, victimization, alienation, et al, albeit less in the forefront. These earlier films seem arty by comparison to the previous, almost Noir in visual affectations and are relatively relaxing when compared to the in-your-face gripping images in the main body of this work. yes the twisted nausea in my gut was by then unraveling into a queasy, luxurious Maalox belch. This video is criminal in scope, angelic in ideology, relentless in its convictions and a threat to societal complacency. Catalytic.

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A Stoking the Furnace Production
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ARCANE DEVICE cont'd.

DM: Very much, this feedback stuff is very shocking, you always get different things out of it. I get trumpets and voices and all this stuff. Many times I don't know how it happened and I can't get it back...so I'm continuously surprised, which I guess is what keeps me going.

D: Do you record almost everytime you're "tinkling" around-that is to say do you have a large body of unreleased work?

DM: Oh certainly, I'm never in trouble when somebody wants something for a compilation.

D: Is there anybody else you'd like to collaborate with?

DM: Not really. I have so many things in the can that it's hard enough for me to get as much stuff released as I would like to. Like I say, especially with my involvement now in visual art I just don't have that much time. I need to spend all the time I've got to get around to doing the projects I'm dying to do, so I'm shying away from collaborations for that reason. Asmus, of course, was always a big favorite of mine, and I was quite pleased when he wanted to do something together. Outside of that I can't say that I can think of anyone in particular.

D: Can you define the difference between noise and music?

DM: I use the term feedback music just because I think some people need that reassurance that it's to be appreciated in that musical way. I'm not really sure I want to describe what I do as music, I don't think that's important. I think I want to craft a listening experience, and that's more or less how I see it.



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DRUDGE 1: Dan Burke of ILLUSION OF SAFETY says; "Excellent. Best compilation we've been on". Stefan Knappe of MAEROR TRI says "One of the best compilation tapes I've ever heard". Editors Choice Fact Sheet Five. Features great songs from: BELT, ILLUSION OF SAFETY, WINDOWPAIN INDUSTRIES, and BIG CITY ORCHESTRA. Might be a cassette only release soon, so be sure to get a magazine while you still can. \$6.00 ppd. \$8.00 ppd overseas.

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AUDIO DRUDGE



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